

WU-TANG: AN AMERICAN SAGA

"Pilot"

Episode #101

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WU-TANG: AN AMERICAN SAGA
"Pilot"

TEASER

A1 START BLACK:

A1

MALE VOICE

These are the men who lead the
crime families of America...

ANOTHER MALE VOICE

I control 26 thousand men. Except
for dope, we operate in all aspects
of organized crime. And if there's
one thing I'm sure of, it's that
drugs destroy your mind and destroy
your home. In the end, it'll only
lead our country into ruin.

CLOSE ON A TV SCREEN playing the anime CRYING FREEMAN:
Portrait of a Killer... WE PULL BACK, REVEALING...

1 INT. DENNIS' APARTMENT - KITCHEN/LIVING ROOM - NIGHT (N/1) 1

1990. DARIUS COLES (14), in the living room of a Staten
Island apartment, a BREATHING TUBE in his mouth, sitting in
his WHEELCHAIR, watching the Magnavox TV with RABBIT EAR
ANTENNAS as Crying Freeman shoots a crime boss in the head.

DARIUS

I-I loooooove th-thiiiiis shiit,
nig-niggaaaah...

REVEAL more of the small, sparsely furnished apartment. In
the kitchen area is DENNIS "D-LOVE" COLES (19) making an
oatmeal dinner for his two younger brothers DARREN (11) and
Darius, both of whom are wheelchair bound because of muscular
dystrophy. CUT TO:

DARREN IN THE KITCHEN, reads an IRON MAN COMIC BOOK on the
table. He reaches with his hand, struggling to turn the page--

DENNIS

I got you.

He puts the oatmeal on the table and turns the page for him.
Then he walks through the living room, past Darius--

2 INT. DENNIS' APARTMENT - BEDROOM - NIGHT (N/1) 2

--into the bedroom where their mother ANN COLES (40) is out cold, drunk, in bed, half-empty bottle of BOONE'S FARM in hand. Dennis takes the bottle, sets it on the dresser then closes the door behind him.

3 EXT. 218 BUILDING - STAPLETON PROJECTS - NIGHT (N/1) 3

A collage of eight buildings covering four city blocks in all directions. The buildings resemble a city jail with its enclosed courtyard and tier-style structure. WE LAND on Building 218 -- considered the most dangerous because it houses some of the project's most ruthless tenants -- we see GRAFFITI that exclaims "STAPLETON"; A YOUNG MAN getting ROBBED for his TIMBERLANDS...

...when a BLACK MAZDA MPV pulls up outside of the building... we make out two SHADOWY FIGURES INSIDE...

Right past the MPV, we see a window on the first floor. And we see Dennis through it, as he--

4 INT. DENNIS' APARTMENT - KITCHEN/LIVING ROOM - NIGHT (N/1) 4

--wheels Darius away from the TV and parks him at the kitchen table next to Darren, who reaches to turn the page again. Again, Dennis does it for him.

DENNIS

(re: Iron Man comic)

This is an old one. This is right before Tony Stark got paralyzed -- he was in a wheelchair, too, just like y'all. But he was still a superhero.

Darren makes some noises with his mouth and gestures--a language that only Dennis can truly understand.

DENNIS (CONT'D)

What happened? He got shot.

He shuts the comic book--revealing a .9mm PISTOL underneath.

5 EXT. 218 BUILDING - STAPLETON PROJECTS - NIGHT (N/1) 5

The shadowy figures inside the MPV watch Dennis through the window...

6 I./E. BLACK MAZDA MPV - (PARKED) - NIGHT (N/1) 6

In the driver's seat is POWER GRANT (20s), "Top Dog" of Park Hill projects aka Killer Hill, while in the passenger seat sits his shooter, SHA RADER (19), armed with a German Luger TEC-9, the weapon of choice for '90s drug dealers. Power hands Sha a TEC-9 clip that has been altered to an "uwop," giving it 48 rounds of ammo.

Sha slams the clip in...

7 INT. DENNIS' APARTMENT - KITCHEN/LIVING ROOM - NIGHT (N/1) 7

Dennis spoon feeds Darius the oatmeal as Darren "speaks" some more.

DENNIS
(re: Iron Man)
His ex-girl put one through him.
(laughs)
See, this nigga fucked up all the
bad guys, the Hulk, whoever, but in
the end, all it took was a crazy
ass bitch to lay Iron Man down.

He and Darren laugh--

--when suddenly BULLETS fly through the window--SHATTERING IT
AND OTHER KITCHEN ITEMS--

8 EXT. 218 BUILDING - STAPLETON PROJECTS - NIGHT (N/1) 8

--as the FIRING continues--through the broken window, we see
Dennis drop--

9 INT. DENNIS' APARTMENT - KITCHEN/LIVING ROOM - CONTINUOUS 9
(N/1)

--as BULLETS STRIKE THE WALL, behind him, missing him. Dennis
instinctively KICKS Darius' wheelchair into the living room,
out of the line of fire--

--another SPURT OF BULLETS whiz into the apartment as Dennis
YANKS Darren out of his wheelchair onto the floor for cover--

--when the GUNFIRE SUDDENLY STOPS... and, Dennis hears TIRES
SQUEALING outside. He looks over at Darren on the floor, then
takes a quick scan out the window and sees the MPV speeding
off.

DENNIS
Yo, you hit?!

Darren manages to shake his head. CUT TO:

(CONTINUED)

DENNIS PUTTING Darren back in his wheelchair; then rushing over to Darius, wheelchair stuck in the corner. Dennis turns the wheelchair around--

DARIUS
Ni-nigga, y-you almooooost k-
kiiiiilled meeeeeee...

He's okay. Dennis lets out a sigh of relief... when he follows the BULLET HOLES in the wall to his mother's bedroom--

10-11 OMITTED 10-11

12 INT. DENNIS' APARTMENT - BEDROOM - NIGHT (N/1) 12

Dennis bursts in--

--and sees SPLATTERS OF RED on the wall--*BLOOD...*

Panicked, he steps towards his mother on the bed--

--when he notices the SHOT UP and SHATTERED remnants of the bottle of Boone's on the dresser--*the red splatters are from the cheap wine...*

Dennis looks down at his mother laying in bed--she's unharmed, still passed out from drinking, oblivious to the shooting... Off Dennis' look--

13 INT. DENNIS' APARTMENT - KITCHEN/LIVING ROOM - NIGHT (N/1) 13

Dennis heads straight for the kitchen table, picks up his pistol, stuffs it in his pants, and turns toward the front door, walking straight ahead into the CAMERA--CUT TO BLACK.

END OF TEASER

ACT ONE

14 EXT. DIGGS' HOUSE - NIGHT (N/1) 14

ESTABLISHES a SMALL COLONIAL STYLE HOUSE on Laurel Ave which serves as the border between the warring Park Hill and Stapleton neighborhoods of Staten Island. *Laurel Ave is considered a neutral zone.*

As WE MOVE CLOSER to the house, WE HEAR the heavy BASS, banging sound of hip hop coming from inside the home...

15 INT. DIGGS' HOUSE - BOBBY'S ROOM - NIGHT (N/1) 15

A midsize BASEMENT that's been converted into a bedroom, messy with RCA wires, vinyl records, video game cartridges, VCR tapes, and comics scattered about.

At the center of this chaos is BOBBY DIGGS (19) playing with a ROLAND 909 DRUM MACHINE, blending beats with an obscure new age piano loop spinning from a blacked out record on a TECHNIQUE 1200 TURNTABLE. CUT TO:

BOBBY'S HAND SLIDING the pitch control fader down on the turntable, adjusting the piano notes to the drum machine's tempo. CUT TO:

BOBBY NODDING to the new groove developing. CUT TO:

BOBBY'S HAND MOVING from the fader and PRESSING RECORD on a YAMAHA 4 TRACK RECORDER. CUT TO:

AN OLD ZENITH TV PLAYING SHAOLIN AND WU-TANG. CUT TO:

BOBBY MIXING the music when he hears the SOUNDS from the kung fu movie serendipitously blending well...

Bobby takes notice... he pauses the music and rewinds the movie. He plays them together again... it sounds cool--a *discovery*.

He's about to press record when he's interrupted by multiple KNOCKS on the window accompanied by the sound of a BARKING DOG. He looks up at the window...

It's Sha holding a black KNAPSACK. Bobby opens the door.

SHA

What's up, son? Yo, that shit sounding dope.

BOBBY

You know how I do, Sha -- trying to come up with a new banger.

(CONTINUED)

Bobby stops the recording on the 4 track but leaves the record spinning. (*We recognize the drums from "7th Chamber."*)

As Sha enters, Bobby turns and notices he's sweating profusely.

BOBBY (CONT'D)
Damn, G, it's cold out there -- why the fuck you sweating?

SHA
Yo, I had to put in some work.

He hands Bobby the knapsack.

SHA (CONT'D)
I need you to stash this for me.

He hands the knapsack to Bobby, who feels its weight and looks inside--

--and sees a TEC-9.

BOBBY
Shit's still hot.

Meaning he knows it's literally just been used. Meaning that it can't be good that he's dropping this off so quickly after (*though only we know it was used to shoot up Dennis' pad*). Bobby and Sha share a moment of uncomfortable silence between each other... that's broken by the irritating sound of a NEEDLE FUZING at the end of a vinyl record.

Bobby relents, stashing the knapsack into a MILK CRATE of vinyl records. Then he stops the turntable.

SHA
Yo, play the beat again.

They share one last look--Bobby wondering if Sha really wants to hear that beat, or if he's just trying to change the subject.

Whatever. Bobby hits play on the 4-track and the MUSIC instantly changes the energy between them, changes the whole mood, *because music is that powerful*.

Bobby and Sha begin smiling and nodding to the beat when Sha breaks into a quick freestyle:

SHA (CONT'D)
"Champion gear that I rock/You get your boots knocked.
(MORE)

(CONTINUED)

15

SHA (CONT'D)

Then I attack you like a pit and
lock shit down/cause I come to
freak the sound. Hard core/But
giving you more and more/Like
ding!"

BOBBY

Yo, that sound right! Let me plug
up the mic and record it...

15A

INT. DIGGS' HOUSE - BOBBY'S ROOM - LATER (N/1)

15A

The verse has been recorded and the guys are listening to the
playback--a rough version of "7th Chamber" as Sha finishes
rolling a BLUNT. He lights it, takes a few drags and passes
it to Bobby as Shaolin and Wu-Tang plays in the background.

SHA

Damn, that track kinda ill, son.

BOBBY

This is where you should be putting
your work into. Fuck the streets.

SHA

Son, nigga gotta eat. Ain't getting
no bread from no music, just a
hobby we picked up in the lobby.

BOBBY

Where you think Rakim and KRS-ONE
started from? I told you in Miss
Hoover's class -- we're gonna do
big things.

SHA

That was third grade, son -- c'mon
now.

The song ends, and they turn their attention to the movie
when the two best friends Ming-Kai and Tat-Chi fight each
other for the Qing Lord. Both Bobby and Sha enjoy the
fighting when Sha's MOTOROLA PAGER VIBRATES. He checks it--
it's a PHONE NUMBER tagged 911.

SHA (CONT'D)

Yo, I gotta make a move--peace!

Bobby knows that the streets just called. Sha's gone before
Bobby can say peace back.

16 EXT. CHINESE RESTAURANT - BROAD STREET - NIGHT (N/1) 16

WE MOVE down Broad Street, normally a hub of activity during the day, but at this time of night, in the October winter, it's dead... WE PASS a closed liquor store, a pharmacy, barber shop, bodega, laundromat, check cashing spot... landing on the only brightly lit SIGN on the block--A CHINESE RESTAURANT. CUT TO:

17 EXT. RIB SHACK - BROAD STREET - CONTINUOUS (N/1) 17

ACROSS THE STREET, where FAT LARRY (50s), Italian, straight out of a Scorsese flick, smokes a stogie in front of his restaurant "THE RIB SHACK," closed for the night. Behind him, a 9-year-old BLACK KID cleans the windows with Windex and newspaper.

FAT LARRY

When the Verrazano opened, so many
Italians came over here from
Brooklyn they called that bridge
the "Guinea Gangplank," you know
that?

The Black Kid says nothing, keeps cleaning when a middle-aged black woman wearing a uniform, LINDA DIGGS, exits the restaurant.

LINDA

Okay, Larry -- I re-stocked the to-
go boxes, forks, and all that.
Jimmy forgot to clear the grease
trap again.

FAT LARRY

You wanna take care of that?

LINDA

You wanna give me a raise?

Fat Larry watches her leave with a smirk on his face. Then:

FAT LARRY

Italians built Staten Island --
working together, as a community.

(beat)

That's the problem with you moolies
-- you'll never build anything for
yourselves because you pick
fighting and folly over family.

He holds out a FIVE DOLLAR BILL. The Black Kid takes it as Fat Larry heads inside.

(CONTINUED)

17 CONTINUED:

17

As the Black Kid pockets the bill, he spots a lone, scary looking man wearing a hoodie heading his way. The Black Kid looks around--no one else is on the street. He decides he better get the hell out of there and hurries off. CUT TO:

18 EXT. CHINESE RESTAURANT - MIDDLE OF BROAD STREET - 18
CONTINUOUS (N/1)

DENNIS--the lone, scary looking man--wearing a black bubble goose, black sweats, black hoodie, walking with purpose down the dark street, hand clutching the gun in his waistband... when he's approached by FREDO, a crackhead.

FREDO

Yo, D Love -- let me get two for five?

DENNIS

I'm not working.

FREDO

Come on, dog, bless a nigga.

DENNIS

I said I'm not fucking working.

Fredo knows not to push any further. He scurries off.

FREDO

Yeah, nigga, those red tops in the Hill is better than your bullshit blue tops anyway. Fuck a Stapleton nigga!

Dennis keeps it moving to the Chinese Restaurant from before. There's a GREEN (not Black) Mazda MPV parked out front.

19 INT. CHINESE RESTAURANT - DINING AREA - NIGHT (N/1) 19

A storefront establishment that can seat about a dozen people but is mostly used as a takeout joint. Inside, eating beef lo mein from a carton, is DIVINE DIGGS (22), sporting a Ralph Lauren Polo Goose down jacket, Hilfiger jeans, Gucci sneakers, a thick gold rope around his neck, 4 finger gold brick, and a gold nugget watch--if this isn't the uniform of a boss, then show me something better. *While Power is top dog in Park Hill, Divine is the man in Stapleton.*

Over at the counter ordering food is Russell "ASON UNIQUE" Jones (20), Divine's cousin, wearing a black leather bomber, Wrangler jeans and Timberlands.

(CONTINUED)

ASON

Throw an extra wing in there and
some of that spicy red shit -- make
my hair curl like James Brown--
owww!

He does a James Brown-esque dance move.

ASIAN CASHIER

One dollar more.

ASON

Come on, sister Lee -- we all
family out here. You know I love
you.

Dennis enters, fuming.

DIVINE

What's up, son?

DENNIS

Shit just got real, yo.

Off Divine's look--

INT. DIVINE'S MPV - (PARKED) - NIGHT (N/1)

Divine sits in the driver's seat, talking to Dennis in the
passenger, but eyes looking around outside, always alert for
threats.

DIVINE

Yeah, well, what did you think them
niggas was gonna do?

Dennis starts to object, but Divine holds a hand up.

DIVINE (CONT'D)

Leave it alone. We only a few grand
away from getting these kilos. We
gotta keep it tight, son.

DENNIS

Naw 'Vine--fuck Power! Fuck that
bitch nigga Sha! Fuck Park Hill!
What about our rep? Niggas gonna
try to clown us.

DIVINE

It's better to have a rep in the
street than a rep in jail.

(CONTINUED)

Dennis understands... but he doesn't like it. Ason hops into the backseat with his order of wings.

DIVINE (CONT'D)
Ay, you know no eating in my whip,
son -- have my shit smelling like
Chinatown.

ASON
Come on, 'Vine, it's cold out
there.

DIVINE
Better getcha some more hot sauce.

Ason exits the whip. Divine continues with Dennis. He opens the GLOVE COMPARTMENT revealing a BAG of BLUE TOP CRACK VIALS--
-blue tops are the "brand" of Stapleton.

DIVINE (CONT'D)
Check it, I want you and Ason to do
the pick ups and drop offs with my
brother tomorrow--hit the Statue,
too--then meet me back on Victory.

He hands the bag to Dennis who snaps back into business mode.

DENNIS
Got you.

DIVINE
Look, D, we going to get them
niggas -- trust me that's going to
be a pleasure, but business is
first. Those keys are coming to
Staten Island next week -- no more
having to go Uptown for our re-up.

DENNIS
I heard that.

DIVINE
Hear me on this--we need to focus
on that cream, then we let off that
steam.

He looks over at Dennis... who nods in agreement... but his
eyes tell a different story...

Wall Street. The park is crowded with stockbrokers on their
lunch break. On one end of the park, a group of older folks
practice Tai Chi, a WOMAN playing a GUITAR busks for money.

On the other end of the park, members of the FIVE PERCENT NATION gather--one on a MEGAPHONE talking about how the Black Man is God on Earth... nearby, WE FIND Bobby sitting across from an OLD CHESSPLAYER engaged in a game of speed chess. Bobby ponders his next move--

OLD CHESSPLAYER

Ka-boom!

(points to CLOCK)

Time's up, young blood.

Bobby's frustrated that his time expired, he glances up at the Five Percenters, annoyed, like they distracted him.

BOBBY

Let's go again.

Bobby passes him a five dollar bill. CUT TO:

THE OTHER SIDE OF THE PARK, WHERE DENNIS scans the crowd, Ason with him. Both dressed in Carhart jackets and BLACK HOODIES, obscuring their faces. They're clearly on a mission, searching for a target... Bobby... BACK TO:

OLD CHESSPLAYER

Okay, it's your money -- if you got the dime, I got the time -- set 'em up!

Bobby begins to set up the pieces as the Old Chessplayer sets the clock. CUT TO:

DENNIS MOVING through the park, eyes darting... when Ason taps him.

ASON

There he go.

Dennis turns and sees Bobby at the chessboard. He heads that way, determined... CUT TO:

BOBBY SETTING UP THE BOARD when a white STOCKBROKER interrupts.

STOCKBROKER

(whispering)

Yo, homeboy -- let me get a dime bag.

BOBBY

What?

STOCKBROKER

Weed, man.

(CONTINUED)

BOBBY
Wrong, homeboy.

The Stockbroker walks away, disappointed. He heads over to some other BLACK GUYS to cop.

OLD CHESSPLAYER
Yeah, they all come out for their lunch break, buy weed, smoke it; then go back to work and run the world while we play games.

BOBBY
Alright -- round four.

As he readies to play, he doesn't notice Dennis and Ason approaching from behind... CUT TO:

ASON PULLING OUT A BROWN PAPER BAG. We don't know what's inside... CUT TO:

BOBBY ABOUT TO MOVE A PIECE when he spots Dennis and Ason heading his way, looking serious. He quickly takes his hand off the piece--

BOBBY (CONT'D)
I gotta roll.

He stands but is immediately cut off by Dennis and Ason--

ASON
What up, my nuh?

He raises the brown paper bag like it's a gun--Bobby just stands there, frozen... *when Ason reaches inside the bag and TWISTS OFF THE CAP of the 40oz of OLDE ENGLISH inside.* He takes a SWIG.

ASON (CONT'D)
You wanna hit this?

They seem to be friends...

BOBBY
I'm good.

He and Dennis lock eyes.

DENNIS
Let's do these pick ups.

END OF ACT ONE

ACT TWO

22 EXT. STATUE OF LIBERTY/STATUE OF LIBERTY CONCESSION SHOP - 22
DAY (D/2)

TOURISTS enjoy the wonder of the STATUE OF LIBERTY... as Bobby, Dennis and Ason step off of the Liberty Island Ferry. They head towards the CONCESSION SHOP in mid-conversation:

BOBBY

How do you know Sha was with him?
He ain't the only shooter on P's
team.

ASON

C'mon, cousin, you know that sneaky
bastard be everywhere with Power.

He finishes the 40oz and lets out a large BURP.

DENNIS

I know that nigga ya man's and all
but stop trying to make excuses. He
from Park Hill.

BOBBY

What, you ain't got no niggas in
Park Hill? I know you got bitches
there.

DENNIS

True, true, you know how the kid
move, but they all on the sidelines
-- your man Sha in the starting
five. When's the last time you seen
him?

Bobby hesitates a split second.

BOBBY

Not in a minute.

DENNIS

I don't give a fuck if y'all go all
the way back to eatin' cupcakes and
playing G.I. Joe and shit -- I'm
gonna peel that nigga's cap back.
It'd be done already if your
brother didn't pump the brakes on
it.

We now understand that Divine is Bobby's older brother. Bobby gives a serious look before entering the concession shop.

23 INT. STATUE OF LIBERTY CONCESSION SHOP - FRONT AREA - DAY 23
(D/2)

The shop is a small court which sells fast food, novelty gifts, cameras, film, etc. Standing behind the gift counter is ORIN (22). Helping him is a beautiful, voluptuous girl named ERIKA (18), who smokes so much weed everybody calls her MOMMA GANJA. Orin notices Bobby approaching with Dennis and Ason. He knows what they're here for and signals for Bobby to meet him in the back. Bobby and Dennis follow, but Ason has his eyes on Momma Ganja. He cuts the checkout line, in front of some EUROPEAN TOURISTS who object in foreign languages.

ASON

Y'all got any 40 ounces back there?

MOMMA GANJA

We don't sell beer.

ASON

Yo, you know you some ol' chocolate
deluxe-type sugarplum yum yum
momma. I'd love to rub your ass in
the moonshine... Erika.

MOMMA GANJA

Oh, you can read.

ASON

Yeah, and when I look into those
pretty eyes I can read your soul.
It says you descended from a
Egyptian Queen, and if me and you
get together, I promise I will put
you back on your throne.

She cracks a smile, actually finding his demeanor and tactics rather cute. The foreign customers behind Ason are getting antsy.

MOMMA GANJA

Come on, you're holding up the line
And I wanna start my lunch break.

Ason turns to the tourists:

ASON

I'm not moving until she gives me
her number! *Voulez-vous coochie
avec moi!*

24 INT. STATUE OF LIBERTY CONCESSION SHOP - BACK ROOM - SAME 24
(D/2)

The dimly lit back storage room is full of boxes of KODAK FILM, Duracell batteries, plastic bags of stuffed animals and Liberty crowns.

SHOTGUN (O.S.)
I'll fucking put your naked body
into a barrel of honey, right? Then
lock you in a dark room full of
killer bees like -- bzzz!

REVEAL SHOTGUN (19), tall, uniform crisp, bullshitting with another WORKER.

SHOTGUN (CONT'D)
No, no, no -- I'll fucking have
your bare ass sliding down a razor
blade sliding board, real slow--
ssss--and splash into a pool of
alcohol -- arrgh!

WORKER
That's fucked up.

Bobby, Dennis, and Orin enter.

BOBBY
Fucked up indeed. What up Shotgun?

SHOTGUN
Bobby D, what it do?

They dap, but Dennis just clocks the room.

Orin pulls out a stack of CASH and hands it to Bobby, looking worried. Bobby counts it...

BOBBY
Suppose to be fifteen hundred.

ORIN
Shit been slow. It should pick up
over the weekend.

DENNIS
Come on, son, we ain't got no time
for no games!

Shotgun sees the money in Bobby's hand, puts two and two together.

(CONTINUED)

SHOTGUN

Yo, fam -- whatever y'all doing you
can't be doing it here.

(shoots Orin a look)

This is a place of business.

DENNIS

Yeah -- our business.

SHOTGUN

This ain't Stapleton.

DENNIS

It's not Park Hill either, nigga.

He steps up to Shotgun--Bobby steps between them.

BOBBY

Hold up--

SHOTGUN

I live in Park Hill, but I'm good
wherever I go. I don't play your
petty neighborhood bullshit. Now,
like I said, y'all gotta go.

DENNIS

Fuck are you?

SHOTGUN

(points to name tag)

I'm the assistant manager.

Dennis is about to snap back, but Bobby cuts him off.

BOBBY

Yo, let's us just have five
minutes, fam.

Shotgun considers it.

SHOTGUN

(to Orin)

Alright, lunch break is over in
five.

Shotgun and the Worker head out. Bobby pulls out a TAPE from
his jacket.

BOBBY

Yo, check out my shit -- I got some
new beats. Stop by my lab, and we
can record some of that heat.

(CONTINUED)

24 CONTINUED: (2)

24

Shotgun nods, takes the tape, takes one last look at Orin, and heads out. Dennis steps up to Orin.

DENNIS

Yo, nigga, you better have the rest of that cheese by Sunday.

25 EXT. STATUE OF LIBERTY CONCESSION SHOP - DAY (D/2)

25

Bobby and an annoyed Dennis exit the back. Ason approaches, WAVING a RECEIPT.

DENNIS

What you buy?

We see the receipt has Momma Ganja's PHONE NUMBER written on it.

ASON

Some PUSSYYYYYYYYYYYYYYYYYYYYYYYYYY!
And, yo, she gave me a few rolls of film for free.

DENNIS

Nigga, you don't even own a camera.

All the tourists turn their way as they leave, Bobby chuckling and shaking his head. (NOTE: Ason sounds awfully like the Ol' Dirty Bastard here...)

26 EXT. BATTERY PARK - STREET - DAY (D/2)

26

Bobby, Dennis, and Ason walk away from the slip where the Liberty Island Ferry docks.

DENNIS

Fuckin' bullshit -- you let the "assistant manager" punk us.

Bobby pulls out the cash, takes a twenty and gives the rest to Dennis.

BOBBY

Give that to 'Vine. I'll meet y'all on the island later.

DENNIS

How you moving?

Before Bobby can answer, a MITSUBISHI ECLIPSE comes SCREECHING to a halt in the middle of the street ahead. A flamboyantly dressed--almost comically so--young black man, JAH SON, steps out--he's a friend.

(CONTINUED)

JAH SON

What up, Bobby D -- we gonna rob
some tourists or what?!

He opens his coat, revealing a PISTOL. Dennis and Ason
immediately stop him, laughing. Bobby looks around,
worried... but even he cracks up.

BOBBY

Yo, chill, Jah!

JAH SON

I just got my quarter Uptown, I'm
feelin' like Scarface!

DENNIS

(re: gun)

Put that away and give us a ride
back to the Island.

(to Bobby)

This nigga, Jah Son, crazy!

Bobby waves at Jah Son, hearing all the HONKING from cars now
in a traffic jam because Jah Son's left his car in the middle
of the street. Bobby heads his own way.

27 INT. SUBWAY TRAIN #1 - (MOVING) - DAY (D/2)

27

Bobby's on the subway listening to his Sony WALKMAN. A
skeleton version of the future song "7th Chamber" plays in
his ears as he scans around the subway car extracting ideas.

He notices a PRETTY GIRL in a seat. They share a smile...
when Bobby notices a WATCH AD above her with the word "Time"
in its slogan... which triggers an idea--Bobby WRITES in his
notebook, and WE HEAR HIS INNER VOICE:

BOBBY (V.O.)

"Time is moving slow/Life is a
drag/There's money to make and more
girls to bag/Fully aware I step
into the square looking, for what?
The cutie in the chair."

The train comes to a stop at Times Square. Bobby WINKS at the
Pretty Girl before exiting.

28 EXT. SAM ASH - MIDTOWN - DAY/DUSK (D/2)

28

Bobby strolls down the block, window shopping, looking at all
the electronic gadgets and DJ equipment on display in various
stores as he walks towards 48th & 7th. He turns the corner
and sees the ILLUMINATED SIGN OF SAM ASH. Bobby's eyes light
up like a kid in a candy store.

29 INT. SAM ASH - DUSK (D/2)

29

The store is a haven for aspiring musicians, producers, composers, etc., looking for the latest: DJ equipment, keyboards, synthesizers, drum machines, sheet music -- you name it.

Bobby is dazzled by it all... when he notices a GROUP OF PEOPLE surrounding something over in the PRO AUDIO SECTION. He heads over, curious...

...and hears a BEAT of a famous break (*to be determined*) being looped to precision--must be a dope DJ in the store--that explains the crowd. Bobby's excited to see who it is, moving through the crowd--

--when he sees that there isn't any DJ, isn't two turntables--the loop is coming from a new drum machine--the EMU SP 1200. The SALESMAN is simply pressing the play button and music loops continuously.

This excites Bobby way more than seeing any DJ.

BOBBY

What is that?

SALESMAN

An SP 1200 -- drum machine with a built in ten second sampler.

(beat)

This thing never makes a timing error.

Which he demonstrates. Bobby watches in awe.

BOBBY

How much?

SALESMAN

Two thousand bucks out the door.

BOBBY

Can I try it?

A CUSTOMER tries to cut in.

CUSTOMER

Back off, nigga, I was here first.

Bobby stands to his full height and gives the guy a look that we would have expected him to use on Shotgun earlier.

The Customer backs off. Bobby turns to the Salesman.

(CONTINUED)

SALESMAN

You break it, you own it.

Bobby goes over and presses a few PADS. Digs it. Then he presses more pads as he forms a rhythm with a kick, snare, hi-hat, and some sample horn hits.

It's as if Bobby's found the Holy Grail. Bobby knows he has to have one of these machines. As the tapped beat plays...

EXT. 160 PARK HILL - DUSK (D/2)

The Park Hill aka Killer Hill Projects are different from the open structure of Stapleton, consisting of 12 main buildings--six on each side of a narrow two-way street. The graffiti here exclaims: "Killer Hill."

The most notorious building is the 160 aka the "One Six Uuu". It's outside here that we find Sha and Power serving crackheads, selling their "brand" in RED TOP VIALS. Fredo, the crackhead from earlier, is already there talking to Sha and Power.

FREDO

Yeah, the nigga D Lover talkin' 'bout he ain't serving. Shit, nigga, I told him his shit can't fuck with y'all red tops anyway -- come on, baby, two for five.

Sha and Power look at each other with the revelation that Dennis wasn't hit. Then Sha serves Fredo two red tops. After Fredo leaves, Power spots a DELIVERY MAN filling the NEWSPAPER BOX with the "STATEN ISLAND ADVANCE." Power grabs a copy from the man's pile and opens the paper up to the CRIME ROUND UP, which describes the drive-by shooting.

SHA

Yo, you think D know it was us?

Power holds his thoughts and folds the newspaper.

SHA (CONT'D)

We gotta hit him again before he hits us.

POWER

He ain't gonna hit us. Not yet. That's not Divine's way. He's on his suit and tie shit -- wants to be a businessman, but the problem is what we do isn't a business -- it's a hustle.

(CONTINUED)

SHA
What's the difference?

POWER
All niggas got an expiration date.
We ain't here to build no business -
- we're here to beat the clock.
You're a fool if you think
otherwise.
(beat)
Where you stash the TEC?

A pause.

SHA
This chick's house. She's good.

POWER
Go on and get that back. I want
Dennis in the ground by the time
those keys come to us.

He serves another crackhead the last of their supply.

SHA
We all out.

POWER
Indeed, we are.
(they walk)
Where you headed?

SHA
Home.

POWER
I got you.

SHA
I'm good, son, I'ma walk it.

POWER
Aight then.

Sha heads around the corner and stops once he's out of sight.
He peeks out from behind the building. Sees Power get into
his MPV and drive off. Once he's gone, Sha heads back the way
he came from.

31 EXT. SECTION 8 APARTMENT BUILDING - FRONT DOOR - EVENING 31
(N/2)

Not a project apartment but a building where many Section 8
tenants live.

(CONTINUED)

31

CONTINUED:

31

Sha waits outside the building trying to look like he's not waiting outside the building... when someone finally comes out.

Once that person passes him, Sha hurries to catch the door before it shuts and slips inside.

32 EXT. SECTION 8 APARTMENT BUILDING - ROOFTOP -EVENING (N/2) 32

Sha emerges onto the roof, blowing into his hands for warmth. It was cold on the street, but the wind hits harder up here.

He goes over to an old FAN UNIT, which is clearly not being used during the winter, and PULLS the COVER OFF, REVEALING a ratty SLEEPING BAG, A TRASH BAG full of CLOTHES, and a bag of CHIPS. CUT TO:

33 EXT. SECTION 8 APARTMENT BUILDING - ROOFTOP - LATER (N/2) 33

SHA sits in his sleeping bag, making himself comfortable and as warm as possible. *This is where he lives.*

He opens up the bag of chips and eats. Pulls out a Walkman with a cassette tape in it. He presses play, and we hear Slick Rick's "Hey Young World." Sha gets lost in the MUSIC while staring out at the skyline...

34 INT. DIGGS' HOUSE - LIVING ROOM - EVENING (N/2) 34

Sitting at the coffee table doing homework, drinking a cup of KOOL-AID is TERRENCE DIGGS (10), Bobby and Divine's little brother. He's wearing his heavy jacket inside the house. A premature born kid, Terrence is a total introvert that can be mistaken to be slow. On closer inspection, he's not doing homework--he's DRAWING PICTURES on his homework. The pictures look more like something a kindergarten-age kid would draw. WE HEAR METAL BANGING--CUT TO:

THE OTHER SIDE OF the room where SHURRIE DIGGS (17), going on 37, uses a WRENCH on the RADIATOR, trying to get the heat back on. She's Bobby and Divine's younger sister, but in certain ways is more of a mother to the whole family. Divine's dog, SHEBA, lies near the radiator.

Terrence holds up his empty cup.

TERRENCE

More.

(Shurrie ignores)

More.

(CONTINUED)

SHURRIE

You remember what happened to
Oliver in the movie when he asked
for more? Get it yourself.

Terrence turns back to his work when Bobby enters.

BOBBY

What up, 'Rie? What up, cool T?

Terrence smiles as Bobby gives him dap when Bobby notices a
BRUISE on his face.

BOBBY (CONT'D)

What happened?

TERRENCE

School.

BOBBY

Someone messin' with you?

TERRENCE

Someone got messed up!

He says it proudly, laughing.

BOBBY

You tear him up like Mike?

TERRENCE

Nah. Shurrie did -- clotheslined
him like Rowdy Roddy Piper!
(re-enacts with glee)
The whole schoolyard laughed!

Bobby sees Shurrie working on the radiator, getting it to
turn back on. She stands when they hear YELLING UPSTAIRS.

BOBBY

Who's Mom talking to?

SHURRIE

Jerome. Something about putting
more money in his commissary. At
least that's how the call started.

BOBBY

Divine home, yet?

Shurrie shakes her head as she grabs Terrence's cup.

LINDA (O.S.)

Bobby?! That you?

35 INT. DIGGS' HOUSE - HALLWAY -- EVENING (N/2)

35

Bobby comes up the stairs, arriving at the doorway to his mother's bedroom. *It's Linda, who we met earlier with Fat Larry, scarf on head, face covered with a thick layer of NOXZEMA.*

LINDA

(on phone)

What do you expect me to do? I've got my hands full here!

(to Bobby)

I need you to head over to Stapleton and put my numbers in -- they close in twenty minutes.

BOBBY

I'm hungry, Ma -- can't I make a sandwich first?

LINDA

Boy, you got to go now to make it in time. Play Terrence's birthday straight.

She hands him a ten dollar bill, then gets back on the phone:

LINDA (CONT'D)

(on phone)

What about your mother? Your brothers? How about they step up for a change?

She shuts the door on Bobby.

36 OMITTED

36

37 EXT. VICTORY BLVD - EVENING (N/2)

37

Another main hub of activity in Staten Island--legal and otherwise. Divine hangs on the corner, working. Dennis, Ason, and Jah Son are in the background, sharing a 40oz and serving crackheads their blue tops but also bullshitting, enjoying themselves.

Bobby comes around the corner, takes his Walkman headphones off and heads straight for Divine, who nods at him.

BOBBY

Yo, I gotta talk to you.

DIVINE

About?

(CONTINUED)

BOBBY

I need, like, an advance.

DIVINE

You come up short on pick ups, and you're asking for an advance? And you know we been saving up for that key. Son. How much?

BOBBY

Two thou.

DIVINE

You're fucking with me. The fuck you need two thousand dollars for?

BOBBY

There's this, this new drum machine--

Divine just laughs.

BOBBY (CONT'D)

I'm telling you, this is gonna change the game. The quality of demos I can make with that? Shit'll be sick tight.

(Divine laughs harder)

Let me hold the money then -- I'll get you back.

Divine just turns toward the others, calls out:

DIVINE

Ay yo! My little brother needs two Gs for a drum machine -- who got him?

ASON

Fuck a drum machine! You got the human beat box right here!

He starts BEAT BOXING.

DIVINE

And all that costs is a 40 of O.E.

He laughs again. Bobby walks off, disgusted, as Dennis freestyles to Ason's beat.

38 EXT. 67 WARREN - STAPLETON PROJECTS - EVENING (N/2) 38

67 Warren is located at the end of the Stapleton Projects. Its entrance doesn't face the courtyard which makes it possible to enter and exit without being noticed by the other building residents.

Bobby enters, Walkman headphones around his neck.

39 INT. 67 WARREN APARTMENT 3D - EVENING (N/2) 39

The small, one bedroom apartment is crowded with Residents and Gamblers. Bobby places a bet with the NUMBER RUNNER, 40, who smokes a Virginia Slim and hands Bobby the slip of paper.

40 INT. 67 WARREN - CORRIDOR - EVENING (N/2) 40

As Bobby walks the corridor towards the elevator, he hears the sound of a DISTRESSED COUPLE arguing. It's hard to make out the words but it sounds like it's over drugs and money. An APARTMENT DOOR violently SWINGS OPEN, REVEALING A MIDDLE-AGED COUPLE in a domestic fight--the MAN is clearly a crackhead.

The fight spills out into the corridor--the Man PINNING the WOMAN to the wall. Bobby gets a glimpse inside their apartment and notices a TODDLER inside, CRYING for his parents to stop fighting.

The Man is about to lay a crushing blow to the Woman's face--
--when Bobby intervenes, GRABBING the Man's arm.

MAN

What the fuck you doing, boy? You
best mind your business!

He turns to swing on Bobby, but is too cracked out to do much--Bobby PUNCHES him in the gut--he immediately drops to the floor.

BOBBY

Walk it off.

Knowing he's outmatched, the Man gets to his feet and leaves. The Woman heads back inside to tend to her child.

WOMAN

Thank you.

Bobby looks down at the Toddler and smiles. The Woman shuts the door, locks and chains it. Bobby puts his Walkman headphones on. A cool DRUM LOOP plays...

41 INT. 324 ROCHESTER AVE APARTMENT - LIVING ROOM - BROOKLYN 41
- **FLASHBACK 1980** - NIGHT (N/1)

...and the beat of the drums are replaced with the sound of things being thrown against the wall...

YOUNG BOBBY (8) sits up from his makeshift bed on the floor. YOUNG DIVINE (12) and YOUNG SHURRIE (6) are already awake, listening to a ferocious fight between their parents through the door.

Bobby stands and steps toward the door when Divine stops him.

YOUNG DIVINE

What are you doing? Don't go out there.

They stare at one another... then Bobby moves past him.

42 INT. 324 ROCHESTER AVE APARTMENT - KITCHEN - BROOKLYN 42
- **FLASHBACK 1980** - NIGHT (N/1)

Young Bobby enters and finds his FATHER, late 20s, eyes wild with rage, PINNING Linda, several months PREGNANT with Terrence, to the wall. Linda sees Bobby and is horrified.

LINDA

Baby... baby, go back to bed, okay?

BOBBY'S FATHER

(to Bobby)

Get your ass back in there!

Bobby doesn't. He stands there, locking eyes with his Father.

Bobby's Father finally breaks the stare, goes to a drawer and pulls out a HAMMER.

LINDA

No, no, no--

Bobby's Father RUSHES Bobby with the hammer--

--but instead of hitting Bobby, he picks him up and faces Linda...

...then he proceeds to DESTROY THE KITCHEN with the hammer, with Bobby in his arms, screaming:

BOBBY'S FATHER

See what you make me do, bitch?!
See!

(CONTINUED)

42 CONTINUED:

42

We can barely hear Linda's cries over the sounds of the HAMMER PUNCHING HOLES IN THINGS. Bobby shuts his eyes, trying to drown out the terrible noises...

43 OMITTED

43

44 INT. GREYHOUND BUS - (PARKED) - **FLASHBACK 1980** - MORNING (D/2) 44

The next day, after that frightening ordeal--Linda DRAGS Young Bobby by the arm onto the bus and into a seat. He's crying.

YOUNG BOBBY

Why do I have to go?

LINDA

Because I need Divine, and Shurrie's too little.

She says it forcefully, which only makes Bobby bawl harder.

LINDA (CONT'D)

*Bobby, please. It's for the best.
(starts to break)
Don't make Mama cry.*

After a moment, Bobby stops. Linda wipes his tears and hugs him tight. CUT TO:

45 INT. GREYHOUND BUS - (MOVING) - **FLASHBACK 1980** - MOMENTS LATER (D/2) 45

THE BUS LEAVING. Young Bobby looks out the window at his mother. They don't wave at each other... FADE TO BLACK.

46 INT. GREYHOUND BUS - (PARKED) - **FLASHBACK 1980** - NEXT MORNING (D/3) 46

Young Bobby's asleep. He opens his eyes and sees the bus is empty. He looks toward the front and sees the DRIVER stepping off.

47 EXT. NORTH CAROLINA BUS STATION - **FLASHBACK 1980** - MORNING (D/3) 47

Young Bobby steps off the bus... and finds an older black man waiting, holding a DUFFEL BAG. This is Bobby's UNCLE HOLLIS.

UNCLE HOLLIS

Bobby?

(Bobby nods)

Do you remember me?

(Bobby shakes his head)

(MORE)

(CONTINUED)

47

UNCLE HOLLIS (CONT'D)

This bag yours?

(Bobby nods)

*Where we're at, you speak when
spoken to. Understand?*

A beat.

YOUNG BOBBY

Okay.

UNCLE HOLLIS

*Okay is not an answer -- it's an
adjective. You say yes and sir.*

Another beat.

YOUNG BOBBY

Yes. Sir.

48

I./E. UNCLE HOLLIS' CAR - (MOVING) - **FLASHBACK 1980** - DAY 48
(D/3)

*Young Bobby looks out the window as they drive down a single
lane road past fields of... he can't even imagine. He's never
seen anything like this before. He might as well be on Mars.*

*Uncle Hollis listens to the RADIO which plays Gladys Knight
and the Pips' "The Way We Were, Try to Remember" (a sample
used on "Can It Be So Simple").*

49

I./E. UNCLE HOLLIS' CAR - (MOVING) - **FLASHBACK 1980** - 49
CONTINUOUS (D/3)

*They turn off the road down a long drive... toward the
biggest house Young Bobby has ever seen, by itself, on a
patch of land, that to Bobby might as well be as big as
Central Park.*

UNCLE HOLLIS

Welcome to your new home...

Off Bobby's look--

END OF ACT TWO

ACT THREE

50 EXT. UNCLE HOLLIS' HOUSE - **FLASHBACK 1980** - DAY (D/3) 50

Young Bobby gets out of the car and looks up at the house ahead. He follows his Uncle Hollis towards it. CUT TO:

Young Bobby walks past a fence where he sees a COW grazing. He hears CLUCKING and turns--there are CHICKENS in a COOP on the other side. Bobby's never seen live animals like these before... when AUNT GOLDIE (50), appears with FEED for the chickens.

UNCLE HOLLIS

This is my sister Goldie. She looks over my properties.

YOUNG BOBBY

Hello.

(off Uncle Hollis' look)

Hello, Ma'am.

Aunt Goldie smiles warmly.

AUNT GOLDIE

We're happy to have you, Bobby.

(to Hollis)

I'll feed y'all after I feed them.

51 INT. UNCLE HOLLIS' HOUSE - LIVING ROOM - **FLASHBACK 1980** - 51
DAY (D/3)

Young Bobby follows Uncle Hollis through the front door into a living room that's as big as his old apartment was. He walks past photos of Martin Luther King... JFK... and a JESUS STATUE.

52 INT. UNCLE HOLLIS' HOUSE - YOUNG BOBBY'S ROOM - **FLASHBACK 52**
1980 - DAY (D/3)

Uncle Hollis opens the door for Young Bobby, who steps in and sees a BED, nightstand, closet, etc. Bobby turns to Uncle Hollis.

YOUNG BOBBY

This is mine?

53 INT. UNCLE HOLLIS' HOUSE - YOUNG BOBBY'S ROOM - **FLASHBACK 53**
1980 - NIGHT (N/3)

Later that night. Young Bobby climbs into bed. Gets comfortable. Turns off the LAMP on the nightstand...

(CONTINUED)

53

CONTINUED:

53

...and hears strange sounds... FLOOR CREAKING... AN OWL HOOTING... CRICKETS... CRICKETS... CRICKETS...

And the room is so DARK. The kind of dark that only exists in the country. Bobby is wide awake, unnerved.

He TURNS THE LAMP BACK ON. Then goes to the door and TURNS THE ROOM LIGHT ON. Gets back in bed... and stays sitting up; we see the fear in his eyes...

54

EXT. NY STREET - EVENING (N/2)

54

Back to the present. Bobby heads down the street when a STREET LAMP COMES ON...

55

OMITTED

55

56

INT. DIGGS' HOUSE - KITCHEN - NIGHT (N/2)

56

Shurrie stands over the stove cooking chicken in a pan, referring to a BOOK as she does. We assume it's a cookbook... but when we get closer, we see she's studying a HISTORY TEXTBOOK for school.

Linda enters, dressed in her Rib Shack outfit, gathers her purse, getting ready to leave.

LINDA
(re: chicken)
You're burning it.

Shurrie says nothing, focused on her textbook.

LINDA (CONT'D)
Shurrie, you hear me?

SHURRIE
Divine likes his skin crispy.

She says it like Linda should know that. Which doesn't get lost on Linda.

LINDA
I'm going to be late for my shift.

As she walks past--

SHURRIE
Don't forget your purse.

Linda turns, sees she's left her purse on the chair.

They hear the FRONT DOOR OPEN. After a moment, Divine enters with Dennis.

(CONTINUED)

56

DIVINE

Hey, Mommy.

He kisses her on the cheek.

LINDA

I'll be home late.

Dennis gives her a hug.

DENNIS

Be safe, Mrs. Diggs.

(beat)

Damn, something smells right.

With that, Linda leaves.

57

INT. DIGGS' HOUSE - DINING ROOM - NIGHT (N/2)

57

Divine, Dennis, Terrence, and Shurrie eat at the table, in the middle of conversation. Sheba lies by Divine, eating a scrap he's given her.

DENNIS

(re: Jah Son)

Wasn't Cross Colours even -- the nigga Jah Son looked like rainbow man -- way he came out the whip, like one of them clowns in the circus.

Laughter.

DIVINE

Like Ronald McDonald.

TERRENCE

Happy meal, haha.

DENNIS

All he need was the red afro.

More laughter--Shurrie laughs especially hard... when Bobby enters. Divine looks up at Bobby who ignores him, still irritated about the drum machine.

BOBBY

(to Shurrie)

You save me a plate?

SHURRIE

On the stove.

(CONTINUED)

Bobby continues into the kitchen--Dennis and Shurrie share a subtle look with each other, but Bobby, Divine, and Terrence don't catch that. It feels like something's going on between the two of them.

Bobby returns with his plate, then plays a record on the stereo.

He sits down and eats when the MUSIC starts: "Hard Times" by Baby Huey. *Wu-Tang nerds would recognize this from Ghostface's song "Buck 50."*

DENNIS

Oooh, that's the shit.

A few bites.

DIVINE

Turn it off.

Bobby doesn't. Sits there and eats, ignoring Divine's glare. Dennis and Shurrie glance at each other, staying out of it, eating to the music.

Finally, Divine goes over to the stereo, TURNS IT OFF.

BOBBY

Yo, why you buggin'?

He finally makes eye contact with Divine. An epic staredown ensues.

DIVINE

(to Shurrie)

Go finish your homework.

SHURRIE

I did already.

Divine shoots her a look. After a moment, she leaves, ushering Terrence out with her. Dennis takes his cue, too.

DENNIS

I'll get up with, y'all.

He leaves. It's just the two brothers now.

DIVINE

Kilos are coming to Staten Island for the first time in whenever. You know how long I've been stacking my chips for this? We get our hands on a whole key and flip it?

(MORE)

(CONTINUED)

DIVINE (CONT'D)

Now *that's* some life changing shit
right there.

BOBBY

So you gonna give me the money
after you flip it then?

Divine makes a face.

DIVINE

You want more money to buy your
little music machine or whatever?
Then you need to put in work.

BOBBY

I put in work.

DIVINE

You put in part time. This work we
do? It's all for the family. You
only family part time? Is that what
you're saying?

Bobby says nothing.

DIVINE (CONT'D)

We're at war out there with Park
Hill while you down in the basement
with Gladys Knight. They tried to
wet D -- you don't think they'll
try and touch you?

It's clear that Divine isn't fully aware of how deep Bobby
and Sha's relationship is. Bobby doesn't enlighten him.

BOBBY

I don't roll like D.

DIVINE

That's right -- you don't.

The implication being that Dennis rides harder for the family
than Bobby does. Which stings.

Divine then leans into Bobby's face, dead serious.

DIVINE (CONT'D)

I remember when you and Sha were
shorties chewin' Bubble Yum
together -- that's why I've been
giving that nigga a pass... but if
he had *anything* to do with that
move on D... ain't gonna be his
bubble that'll get popped, nameen?

(CONTINUED)

Bobby looks him in the eye, defiant.

BOBBY

Sha ain't have nothing to with
that.

(turns away)

We're just trying to make music,
yo.

DIVINE

Must be nice to have dreams, but
they ain't real. This house is
real. The food on your plate, the
money that pays for all of it is
real.

BOBBY

Music can pay for this, too. Your
way ain't the only way.

Divine laughs.

DIVINE

You know the other thing about
dreams? They're there for you to
wake up from.

He stands.

DIVINE (CONT'D)

Going to North Carolina was the
worst thing that could have
happened to you.

(beat)

You want to make it in this world?
Put in the fucking work.

He leaves. Bobby sits at the table alone with his food;
though, he's now lost his appetite. Off his look, we--

58 INT. UNCLE HOLLIS' BARN - **FLASHBACK 1980** - DAY (D/4) 58

Young Bobby does his chores in the barn--QUICK CUTS OF:

*-- Bobby struggles to carry a bucket full of WATER... and
then dumps the water into a larger bucket for a large pig,
PEANUT, to drink from.*

59 INT. UNCLE HOLLIS' BARN - **FLASHBACK 1980** - LATER (D/4) 59

-- Young Bobby pours FEED into another bucket.

60 INT. UNCLE HOLLIS' BARN - **FLASHBACK 1980** - LATER (D/4) 60

-- Young Bobby cleans manure out of the PEN.

This would be hard enough work for an adult, let alone a kid.
CUT TO:

61 INT. UNCLE HOLLIS' BARN - **FLASHBACK 1980** - LATER (D/4) 61

Young Bobby, SWEATY AND EXHAUSTED, tries to coax Peanut into the pen, pulling on its TETHER.

YOUNG BOBBY

C'mon, Peanut... c'mon now...

It looks like Peanut's about to go into the pen... when it suddenly breaks away, leaving the barn, knocking Bobby down in the process--Bobby falls right into some manure he missed.

Bobby throws a CLUMP OF HAY, frustrated.

YOUNG BOBBY (CONT'D)

Shit!

He looks up and sees Uncle Hollis in the doorway pulling Peanut with the tether.

UNCLE HOLLIS

We don't use that word here. Even when we're neck deep in it.

YOUNG BOBBY

Sorry.

Uncle Hollis stares at Bobby... then suddenly, unnervingly, bursts loudly into song:

UNCLE HOLLIS

"O Lord, trouble so hard/O Lord,
trouble so hard/Don't nobody know
my troubles but God/Don't nobody
know my troubles but God."

Bobby's perplexed.

UNCLE HOLLIS (CONT'D)

Back in the days of slavery, our
people would sing songs while they
worked to try and take them
someplace else. Any place else.
Maybe that'll help.

He hands the end of the tether to Bobby. Bobby leads Peanut toward the pen... Peanut enters and Bobby shuts the gate.

(CONTINUED)

61 CONTINUED:

61

Peanut eats some feed from Bobby's hand. Bobby looks up at Uncle Hollis who smiles back.

62 INT. DIGGS' HOUSE - BOBBY'S ROOM - NIGHT (N/2)

62

The present. Bobby enters the dark room, TURNS ON HIS MUSIC EQUIPMENT but not the lights--ONLY THE LIGHT FROM THE EQUIPMENT METERS ILLUMINATE THE ROOM. CUT TO:

Bobby puts two records on the turntables. He begins spinning the records back and forth creating a continuous flow--just as we saw the Salesman do at Sam Ash... only Bobby makes a timing error which causes him to stop in frustration.

The Salesman's words echoing in Bobby's ear: "This thing (the SP-1200) never makes a timing error..."

63 INT. SAM ASH - DAY (D/3)

63

Bobby enters the store, eyes immediately on the Pro Audio section where the SP-1200 is. Someone's already there messing with it.

Bobby plays it cool, "browsing" around the store... one eye on the Customer with the SP-1200...

Finally, the Customer leaves. Bobby moves into the Pro Audio section, but keeps away from the SP-1200, eyes darting around the store, tracking all the EMPLOYEES, including the Salesman from before.

Bobby sees the CASHIER is busy checking customers out... he sees other SALESMEN helping other Customers... sees the Salesman from before disappearing into the back...

64 INT. CHINESE RESTAURANT - DINING AREA - DAY (D/3)

64

Divine is enjoying his chicken fried rice when B-BLACK (19), a worker at Divine's crack spot, enters. He walks over to Divine and whispers.

B-BLACK

Yo, we sold out -- shit was popping last night.

Divine takes a final bite of his food and exits.

65 EXT. CHINESE RESTAURANT - BROAD STREET - DAY (D/3)

65

Divine is at a PAY PHONE dialing a number... He looks over to his car where his dog Sheba is inside, anxiously awaiting scraps.

66 INT. SAM ASH - DAY (D/3)

66

With the staff occupied, Bobby makes his move toward the SP-1200, opening his knapsack as he does...

He arrives at the display and quickly unplugs the SP-1200.

He stuffs it into his knapsack discreetly, then tries to ZIP IT...

...but it won't zip all the way...

His PAGER goes off--Bobby quickly turns it off without even looking at the number to not draw attention to himself

Bobby tries to reposition the SP again into his knapsack. It still won't close. He yanks on the zipper, getting desperate--

SALESMAN (O.S.)
That's not going to fit.

Bobby turns to see the Salesman from before. Looking guilty.

The Salesman stares him down... then sighs, softening.

SALESMAN (CONT'D)
You put it back now, I won't report
you to the manager. Otherwise,
he'll ban you from the store.

Bobby's too ashamed to even reply. He puts the SP-1200 back... then walks out of the store, tail between his legs.

END OF ACT THREE

ACT FOUR

67 EXT. ND STREET - DAY (D/3) 67

CLOSE ON DENNIS; on the PHONE, but we don't see where.

INTERCUT WITH:

68 EXT. PAY PHONE - BROAD STREET - DAY (D/3) 68

JAH SON HANGING on Broad Street, near a RINGING PAY PHONE.
After a moment, he answers:

JAH SON

(on phone)

Welcome to McDonald's -- can I take
your order, motherfucker?

DENNIS

Tell 'Vine I'm runnin' late -- I'll
do the drop off later. I gotta do
something for my brothers.

JAH SON

He's down the street eating lo mein
-- Why don't you just page him?

DENNIS

Just tell him.

When he hangs up, WE PULL BACK and see he's also at a pay
phone, outside somewhere. He walks off.

69 EXT. CHINESE RESTAURANT - BROAD STREET - DAY (D/3) 69

Divine still punches numbers at the pay phone, paging Bobby
again, impatient.

B-BLACK

Yo, boss, if we don't re-up in the
next 30 the fiends are gonna go to
the Hill to cop them red tops.

Divine puts more coins in the pay phone, dials another
number.

70 EXT. DIGGS' HOUSE - FRONT DOOR - DAY (D/3) 70

Dennis KNOCKS on the door. After a moment, Shurrie opens it.

Dennis nods at her.

DENNIS

Where Terrence at?

(CONTINUED)

70

SHURRIE

At his friend's... like I told you
already...

She opens the door wide for him...

Dennis smiles and starts to step in when his PAGER GOES OFF--
it's Divine.

SHURRIE (CONT'D)

Hurry up -- my mom will be home
soon -- we don't have much time.

Dennis ignores Divine's page and enters.

71

EXT. CHINESE RESTAURANT - BROAD STREET - DAY (D/3)

71

Divine waits for a call back when he sees Jah Son
approaching.

DIVINE

Yo, where D at?

JAH SON

He gotta take care of his brothers -
- he told me to get at you.

Divine turns to B-Black.

DIVINE

Head back to the spot.

B-BLACK

Who's dropping off? Bobby or D-
Love?

Divine sighs.

DIVINE

I'll do it my damn self.

72

INT. DIGGS' HOUSE - SHURRIE/TERRENCE'S ROOM - DAY (D/3)

72

The room Shurrie shares with Terrence. Dennis and Shurrie
make passionate love against her bed--because it's too small
for them to actually make love on it.

The walls SHAKE--some of Terrence's TOYS FALL from the shelf.
CUT TO:

A VOLTRON FIGURE on the floor... as we continue hearing
Dennis and Shurrie...

73 EXT. DIGGS' HOUSE - BASEMENT DOOR - DAY (D/3) 73

Sha looks around, approaching the house...

...coming around to the basement door of Bobby's room. He KNOCKS on the window. No answer.

74 INT. DIGGS' HOUSE - SHURRIE/TERRENCE'S ROOM - DAY (D/3) 74

Shurrie puts her clothes back on as Dennis relaxes against her bed, playing with the Voltron figure.

DENNIS

You get this for your brother? You ain't gonna hook your boy up, too?

SHURRIE

C'mon, you gotta go.

Dennis notices her putting her shirt back on--

DENNIS

Hold up, let me hit it again.

(re: nipples)

Your bon bons are still hard.

He tries to undress her, but Shurrie KICKS him.

SHURRIE

Get out of here!

75 INT. SUBWAY TRAIN #2 - (MOVING) - DAY (D/3) 75

Bobby sits on the 1 train listening to his Walkman, deflated.

76 EXT. SOUTH FERRY MANHATTAN SIDE - DAY (D/3) 76

Bobby approaches the ferry. Now that he's above ground, he remembers to turn on his pager. After a moment, it VIBRATES. He checks the number which is followed by code: 14-5-5-4-21-14-15-23. Then almost immediately, his PAGER GOES OFF AGAIN... AND AGAIN.

BOBBY

Shit.

77 EXT. MANHATTAN STREET - MOMENTS LATER (D/3) 77

BOBBY AT A NEARBY PAY PHONE, quickly dialing, feeling the pressure and guilt of wasting a day at Sam Ash.

78 EXT. CHINESE RESTAURANT - BROAD STREET - DAY (D/3) 78

The pay phone outside the restaurant RINGS but no one is there to answer...

...in the background we see Divine's MPV pulling away . .

79 EXT. 280 PARK HILL - DAY (D/3) 79

Divine parks his MPV up front. He looks out his window, sees Power's men pushing red tops. Sees all the "Killer Hill" graffiti on the walls. *He's definitely in enemy territory...*

When he feels the coast is clear, he pets Sheba, steps out and heads toward the building.

A couple of YOUNG BOYS, 8-9, notice him go inside...

80 INT. 280 PARK HILL - OUTER HALL - DAY (D/3) 80

Divine, head down but eyes alert for hostiles, passes a couple of people and stops at apartment 6S. He knocks.

After a moment, the door opens, REVEALING his girl MAYA (19). She lets him inside.

81 EXT. DIGGS' HOUSE - BASEMENT DOOR/FRONT YARD - DAY (D/3) 81

Sha waits by the basement door, anxious to get his TEC-9 back. He KNOCKS on the window again, more urgent. No answer.

Sha tries opening the door, but it's locked.

Sha stares at the door, frustrated, debating whether or not he should kick it in...

...when he hears a NOISE inside the house.

Sha DUCKS...

...then moves around the corner...

...and PEEKS through the window--

--and sees Dennis inside...

Sha's eyes go wide. He doesn't have a gun on him...

...but he spots a SHOVEL on the ground. He goes to pick it up.

He comes back to the window, gripping the shovel, ready to jump Dennis when he comes out...

(CONTINUED)

81

CONTINUED:

81

...when through the window, Sha sees Shurrie come down the stairs.

Sha watches them, curious...

...when he sees the two of them KISS...

Off Sha's stunned look--CUT TO:

DENNIS EXITING the house...

...he walks toward the sidewalk--

--when he notices something on the ground nearby. He goes over to it.

It's the shovel Sha was holding. Dennis picks it up and leans it against the side of the house.

Then he leaves... *Sha is nowhere to be seen...*

82

EXT. 280 PARK HILL - DAY (D/3)

82

Divine's MPV is still parked outside...

...when a CAR slows down next to it... Like someone inside recognizes it...

83

INT. MAYA'S APARTMENT #6S - BEDROOM - DAY (D/3)

83

Divine kneels in the closet opening a DUAL COMBINATION SAFE--CUT TO:

THE SAFE DOOR OPENING... revealing STACKS OF CASH Divine has saved for that kilo of cocaine, and a PLASTIC BAG FULL OF BLUE TOP CRACK VIALS. Divine GRABS the bag.

84

INT. MAYA'S APARTMENT #6S - LIVING ROOM - DAY (D/3)

84

Divine, carrying a BACKPACK with his re-up of crack, is about to exit the apartment, pausing to kiss Maya good bye. CUT TO:

84A

INT. 280 PARK HILL - OUTER HALL/STAIRWELL/LOBBY-DAY (D/3) 84A

DIVINE ARRIVING at the elevator. He presses the button. Waits. And waits. As people come and go.

People who could recognize him here in Park Hill. CUT TO:

DIVINE HEADING down the stairwell. CUT TO:

DIVINE REACHING the lobby. He heads toward the door--

(CONTINUED)

84A CONTINUED:

84A

VOICE (O.S.)

The fuck you think you're going?

Divine freezes... then slowly turns TOWARD THE CAMERA--CUT TO
BLACK.

END OF ACT FOUR

ACT FIVE

85 INT. RIB SHACK - DINING AREA - EVENING (N/3)

85

It's the evening dinner rush--Linda attends to customers while Fat Larry sits at his table, holding a half smoked cigar, giving a history lesson about Staten Island to a few patrons.

FAT LARRY

If New Jersey would've won that
boat race then this rock we call
Staten Island would be part of
Jersey and the micks from Bayonne
would've moved in.

Fat Larry notices a KID, 10, trying to cheat the ARCADE GAME in the corner. He throws a COUNTER RAG at the Kid, hitting him in the back of his neck.

FAT LARRY (CONT'D)

Hey, coco-puff, get out of here! If
we catch you doing that again we'll
break your little fingers!

Linda goes over to the Kid, picks up the rag. She puts another quarter into the game so the Kid can continue playing.

FAT LARRY (CONT'D)

You see, how you expect them learn
that way?

Fat Larry lights up his cigar.

LINDA

When are you going to learn to
listen to your doctor and quit
smoking?

FAT LARRY

Doctors, whatta they know?

The phone RINGS. He answers it.

FAT LARRY (CONT'D)

(on phone)

Yeah, she's here--

(to Linda)

It's for you, doll -- one of your
boys.

Linda walks over, takes the receiver as Fat Larry continues his story.

(CONTINUED)

85

LINDA
(on phone)
Hello?
(beat)
What?

Off her shock--

86 INT. DIGGS' HOUSE - DINING ROOM - NIGHT (N/3) 86

Linda, Bobby, Dennis, Shurrie, and Terrence are gathered around the phone, all waiting anxiously.

Bobby shoots a look at Dennis, but for some reason Dennis won't make eye contact. Neither will Shurrie.

TERRENCE
Why can't I watch Fresh Prince?

Shurrie shushes him.

LINDA
He said he would call at eight.

The phone RINGS--Linda snatches the receiver--

INTERCUT WITH:

87 EXT. BROOKLYN HOUSE OF DETENTION - NIGHT (N/3) 87

Sitting ten stories high at the edge of downtown Brooklyn is the infamous correctional facility...

88 INT. BROOKLYN HOUSE OF DETENTION - DAY ROOM - NIGHT (N/3) 88

TIGHT ON Divine, wearing COUNTY CLOTHES, on the pay phone, a CROWD of PRISONERS behind him, some waiting for the phone. He was arrested.

DIVINE
(on phone)
I'm OK, put Bobby on.

As Divine turns, we see he has a nasty CUT over his right eye and some BRUISES on his face. We don't know if that's from the cops or from the inside.

BOBBY
(on phone)
I'm sorry, 'Vine, I was--

DIVINE
Ain't no time for that--
(looks over his shoulder)
(MORE)

(CONTINUED)

DIVINE (CONT'D)

--you and D can apologize after you
get me out of here.

BOBBY

Your bail's two fifty -- so we
gotta come up with ten percent. And
Mom wants to hire a lawyer.

DIVINE

We can't afford to have our cream
tied up in the system or with no
lawyer. We gotta use that money on
that brick, knowwhatI'msayin'?

Meaning the kilo of cocaine they were planning to buy.

BOBBY

But we need to get you out--

DIVINE

We need a roof over our heads and
food on the table first. Put that
money to work, then we can talk
about lawyers, getting me out and
all that.

(beat)

Listen, lil' bro -- you're gonna
have to man up right now and hold
shit down. Ya hear me?

BOBBY

Yeah. I hear you.

Off screen we hear PRISONER #1:

PRISONER #1 (O.S.)

Yo, money, Dougie Fresh time up in
here. Six minutes and off.

Divines ignores him.

DIVINE

Put D on.

Bobby hands Dennis the phone.

DENNIS

Yo, fam -- you good up in there?
Them BK niggas trying to press
hard?

(CONTINUED)

DIVINE

It is what it is -- listen, first
thing first--we continue with the
movement. Get ya man Homicide on
the team fl-zip that cake fast then
we can talk about b-zail.

DENNIS

I got you.

DIVINE

My brother can have his head up in
the clouds so I need you to be my
boots on the ground, know what I
mean?

DENNIS

(over phone)

Word is bond.

PRISONER #1

Six minutes is up, Staten.

Divine turns to face him...

...when PRISONER #2 cuts Prisoner #1 off for the phone.

PRISONER #2

I got next, yo.

PRISONER #1

The hell you do--

He PUNCHES Prisoner #2 leading to an all out BRAWL.
CORRECTIONAL OFFICERS pour in--CUT TO:

DENNIS LISTENING to the fighting through the phone.

DENNIS

(on phone)

Yo, 'Vine! Vine!

Bobby grabs the phone--

--and hears the HORRIBLE SOUNDS of a beating on the other
end.

LINDA

What's happening? What's happening
to my baby?

(CONTINUED)

88 CONTINUED: (3)

88

She takes the phone from Bobby. Bobby just stares ahead, feeling responsible for his brother's predicament, the sounds of the ass whupping through the phone getting LOUDER... and LOUDER... CUT TO:

89 EXT. UNCLE HOLLIS' HOUSE - FRONT YARD - **FLASHBACK 1980** - 89
DAY (D/5)

The sounds of Young Bobby getting his ass whupped... WE PULL BACK--

REVEALING Young Bobby in the front yard getting his bare ass beaten with a SWITCH by his Aunt Goldie. She stops when the switch BREAKS.

AUNT GOLDIE

You gonna forget to turn the lights off in your room again?

YOUNG BOBBY

No... no, ma'am.

Aunt Goldie goes to a nearby tree and breaks off another SWITCH.

YOUNG BOBBY (CONT'D)

Please, Auntie, no --

Aunt Goldie continues whupping; Young Bobby continues crying--

90 OMITTED

90

91 INT. UNCLE HOLLIS' BARN - **FLASHBACK 1980** - TWILIGHT (D/5) 91

The SUN IS ALMOST SET and the darkness is hovering. LIGHTNING BUGS begin to appear, floating in the air doing their dance. With all the chores done, Young Bobby sits, resting.

YOUNG BOBBY

She's so mean. She beats for no reason.

Uncle Hollis arrives with a jar of SWEET TEA for Bobby.

UNCLE HOLLIS

"Whoever needs discipline shows the way of life. But whoever ignores correction leads others array." Mind the bible as my sister, Goldie, does. She's a strict woman, but she means well. Now what's this I hear about you keeping the light on all night?

(MORE)

(CONTINUED)

UNCLE HOLLIS (CONT'D)

*Goldie sleeps with her window open
and those mosquitoes be having a
feast on her.*

YOUNG BOBBY

*There's demons in my room... they
be there in the dark.*

UNCLE HOLLIS

*Okay, no more horror movies for
you. Bobby, most fear comes from
the bad things we expose ourselves
to in the light, and they enjoin
our imagination and taunt us in the
dark.*

YOUNG BOBBY

*So that big demon in the closet is
just my imagination?*

UNCLE HOLLIS

*Yep. The largest nation is the
imagination. It can be your
greatest enemy, but when you have
control of it and understand how to
use it. It becomes your greatest
weapon.*

Uncle Hollis stands.

YOUNG BOBBY

*So your imagination is like a
superpower...*

UNCLE HOLLIS

*Well, that's one way to put it.
Now, tie the barn down and come on
in and wash for supper.*

(beat)

*Don't tell Goldie I gave you that
sweet tea.*

They both smile as Uncle Hollis exits.

*Bobby takes the final gulp of tea and takes notice to the
lightning bugs. He catches one, in awe of their ability.*

YOUNG BOBBY

I wish I was like you.

92 INT. UNCLE HOLLIS' HOUSE - YOUNG BOBBY'S ROOM - **FLASHBACK** 92
1980 - NIGHT (N/5)

The Indian inspired decorated room is rather tidy. There's a bookshelf with some odd shaped trinkets, reading chair in the corner with a fluffy blanket, an open faced closet filled with clothes and pillows. In the dark you can imagine the "demons" that this setup produces.

Young Bobby is being tucked in by Uncle Hollis, his gaze on all the abstract shapes in the room.

YOUNG BOBBY

If God made light, why does
darkness still exist?

UNCLE HOLLIS

Actually, Bobby, light is always
shining, it's just that we turn
ourselves away from it and end up
in the shadow of something that
blocks the light.

(beat)

Sometimes it's our own shadows.

Uncle Hollis ponders his own words as if they're invoking a mistake he once made. He finishes tucking Bobby in; then walks over to the light switch.

UNCLE HOLLIS (CONT'D)

Look around the room, Bobby, you
see the bookshelf?

YOUNG BOBBY

Yes, sir.

UNCLE HOLLIS

The closet?

YOUNG BOBBY

Yes, sir.

Uncle Hollis CUTS THE LIGHT OUT.

UNCLE HOLLIS

What's in the dark is also in the
light, it's just your perception
that changes.

Bobby scans the room and sees the different shapes. Hollis
TURNS THE LIGHT BACK ON.

(CONTINUED)

UNCLE HOLLIS (CONT'D)
*See, everything is the same. Now
get some rest.*

YOUNG BOBBY
Yes, sir.

Hollis *TURNS OFF THE LIGHT*, waits a few seconds, then--

UNCLE HOLLIS
BOO!

Bobby jumps. Uncle Hollis laughs.

UNCLE HOLLIS (CONT'D)
Good night, Bobby.

YOUNG BOBBY
*Good night, Uncle.
(beat)
I love you.*

Bobby lays in the dark as we hear Uncle Hollis' *FOOTSTEPS* fade away. We hear the *BEDSPREAD SHUFFLING*. Then we see Bobby appear with a *JAR FULL OF LIGHTENING BUGS*. He places them on his dresser, a self-made night-light--A use of his imagination.

The *JAR OF LIGHTNING BUGS PULSATE* and the lights magically grow bigger and brighter to the point they don't look real--

93 INT. DIGGS' HOUSE - BOBBY'S ROOM - NIGHT (N/3) 93

--WE FADE into the *PULSATING METERS* of Bobby's equipment in the present. CUT TO:

BOBBY AND DENNIS SITTING around, depressed, as the rough version of "7th Chamber" plays on the 4-track.

DENNIS
*I can't believe Divine's gotta do a
bid right when the keys are finally
coming to Staten Island.*

BOBBY
Stop saying that. He might get off.

DENNIS
*With what he had on him? Ain't no
way he's walking unless he snitches
and Divine ain't no snitch.
(beat)
How many years you think he'll get?*

(CONTINUED)

BOBBY
(snaps)
I don't know. I'm not a lawyer.

DENNIS
(snaps back)
Use your imagination, nigga.

Bobby's troubled and clearly doesn't want to talk about it. He stops the 4-track and presses play on the VCR, continuing Shaolin and Wu-Tang from where it left with Sha.

Dennis rolls a blunt. Offers it to Bobby. Bobby refuses it. They watch the movie.

ON SCREEN: The Qing Master tells the two best friends that if they don't fight each other to the death his men will kill them... the fighting begins.

DENNIS (CONT'D)
Wooo... that shit is crazy.

He laughs at the fighting. CUT TO:

BOBBY NOT LAUGHING at all, TEARS welling in his eyes as he watches the best friends fight.

Dennis stands, leaves the blunt on top of a record sleeve. Bobby wipes his eyes and turns away from Dennis.

Dennis goes over to the crates, searches through records to get his mind off things. Bobby doesn't pay attention, smoking the blunt... CUT TO:

DENNIS DIGGING through a crate... when he notices something in a crate nearby. He goes over to it...

...and finds Sha's knapsack. Curious, he opens it--

--and pulls out Sha's TEC-9--

DENNIS (CONT'D)
Yo, when did y'all get this?

Bobby turns and is sick to his stomach.

BOBBY
Divine, I mean... I been having that for a minute.

DENNIS
From where?

(CONTINUED)

BOBBY

My cousin Gary's man in Brooklyn.
Repo man was coming for his car, so
I got it for cheap.

DENNIS

And you never showed me? This shit
fire.

He messes with it.

BOBBY

Yo, put that back.

DENNIS

Nah, son. This is exactly what I've
been needing.

BOBBY

For what?

DENNIS

To hit back at Power. And your boy
Sha.

BOBBY

Divine told you to dead that.

DENNIS

Well, Divine ain't here, is he?
We're in charge now...

He finishes checking out the TEC-9, confident he knows how to
use it now.

DENNIS (CONT'D)

And our first order of business is
to get them niggas back.

He slaps the uwop mag back in, hard, then pulls the BOLT for
effect. Off Bobby's look...

CUT TO BLACK:

END OF SHOW